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Dancing Star

[A NATIONAL PUBLICATION]

AUG.-SEPT. 1953 15 CENTS

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Dance Lines

by

Gordon Keith

MISCELLANY

★ ★ Well, here we are, back home again --some 7,000 miles and several dance conventions later...Never a dull moment, what with talking to old friends and meeting new ones, attending banquets, dances and socials...not to mention the shooting of some 200 candid photos we snapped of dancers and their activities. Many of these photos will appear in future issues of the DANCING STAR, so watch for them...

★ ★ We also lined up new writers for these columns as well as many new subscribers...So once again we say: Please keep right on telling our advertisers that you read about their products in the DANCING STAR...remember, that is the one sure way YOU can help make the DS a larger, finer magazine...For with the unbeatable combination of subscribers and advertisers, DANCING STAR can't miss. Yes, we're growing and you're growing with us...thanks to each and every one of you...

STRICTLY PERSONAL

★ ★ While in New York we managed to take in a few Broadway shows and nite spots, including 'Can Can' which we enjoyed, but thought slightly over-rated by some of the press...

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★ ★ Only one thing marred the performance the night we saw Cinerama for the first time. And that was when someone maliciously threw a piece of chocolate candy, which fell unseen in the theatre's darkness against the back of a young lady seated directly in front of us...Not until intermission, when the lights went on, were we aware of what had happened. The chocolate had wedged itself against the seat and the young lady's back where it had melted and spread into one huge brown blotch across her dainty white blouse...Suddenly we became conscious of four scowling faces turned backward in our direction. By now, both the affended and her three lady friends were openly accusing us of having dropped the chocolate onto the seat...We could feel our face redden as we tried to explain that we had not been eating candy, and would certainly not have been guilty of such an action if we had...But it was all to no avail, for the girls spoke only French and we, only English...

★ ★ If we were ever naive enough to believe that such things as throwing candy happened only in such towns as Podunk or Pumpkin Center, we were certainly in for a let-down...

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.....that Senia Solomonoff's new store has a reading room available to all in the dance profession...at no charge?

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READ

IS IT TRUE WHAT THEY SAY ABOUT CHORUS GIRLS?

In The OCTOBER Dancing Star

By Denny Shane

Know this about Dancing

A YOUNG British journalist approached the table where I was having lunch with Gene Kelly in London recently. His ears turned pink and his eyes lit up with interest when he heard what Gene was saying.

"Do you realize," Gene was asking, "what a break the chance to take a girl dancing gives a romance-minded guy?" He grinned at me. "Suppose you're dating a fellow for the first time, and he immediately tries to hold hands—you might think he was a pretty fresh guy.

"Yet on the dance floor," expounded Gene, "he closely encircles you with one arm, you hold hands—and you may even place your cheek against his. Let him try the same thing on the living-room couch and he gets his face slapped!"

Gene paused to greet the newspaper reporter, who had by now whipped out the notebook he just happened to have handy and who said, "Look here, Kelly —now I'm beginning to understand how you dare to make a movie without story or dialogue, only dance. If dancing is that romantic," he reasoned, "then a movie that's all dancing should be the most romantic ever made?"

He ended with a question, looking expectantly at Gene, who smilingly retorted, "Look here, Lewin (*the reporter's name*), "I didn't say that, you did. And you may be right, but—*I* didn't say it."

With that, the reporter good-naturedly put his notebook away and drifted along. Gene explained that the plot-less, wordless movie he's directing and dancing in, "Invitation To The Dance," seems to be regarded as a great experiment but that he thinks it's absolutely commercial because the appeal of dancing is universal.

He arrested the motion of a forkful of roast beef in mid-air to declare, "I don't say that *ballet* is enjoyed everywhere. It might be considered long-hair in Keokuk, but the whole world responds to the movement and meaning of *dancing*."

"Young lovers, especially," I smilingly prodded him back to the subject of dancing as a part of romance.

"Do you realize," he pointedly replied, "that dancing in America is an accepted form of courtship? Dancing is a tribal custom—it's a

Through films, Gene Kelly is teaching the world to know what dancing can be when it is freed from the bonds of convention....

- Reprinted from SCREENLAND magazine by permission -

way to woo that the etiquette books okay. True," he said, "not every man who takes a girl to a nightclub or a dance really cares about keeping time to music. . . ."

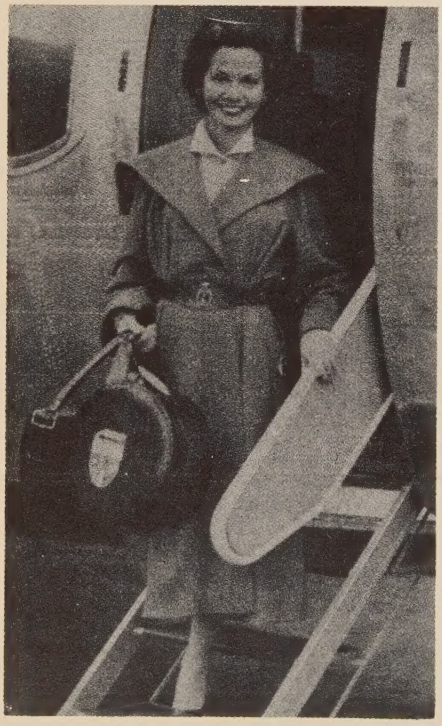
"But if he *is* interested in making time with the girl," I laughed, "all's fair in love and dancing, eh?"

Gene, who had been working for hours that morning on dance routines that require the energy of an athletic champ, snuck in a few quick bites of food, warmed the heart of the waitress by admonishing her with mock sternness not to dare remove his plate until every bite was eaten, and picked up our conversation just where we'd left it.

"After all," he said with an expressive lift of his fork, "we know that the three *basic* needs of people are food, shelter and sex. But our emotions need and respond to many things. Music is one of them. Wherever there's music, dance follows," he said earnestly. "Dancing is an important part of living . . . as well as loving," he smiled.

"Dancing is so much more than just a form of entertainment," he said with seriousness. "It's a part of romance, it's a way that children learn how to coordinate mind and body, it's a way to develop grace and rhythm—and endurance," he added. "It's just as athletic as playing tennis or football," he went on, eyes dancing with enthusiasm for his subject, "and a lot better for body development than lifting bar bells," he claimed, "because it's strenuous exercise done to *rhythm*."

Gene with his wife, Betsy Blair. They've been happily wed 9 years.



Writer Denny Shane arriving in London for interview with Gene.

"Gene," I said, "I suppose you feel that dancing is something that should be started in early childhood?"

"I didn't think so when I was a child," he laughed. "My mother insisted on dressing my brother James and me in our Sunday best—Buster Brown collars and Windsor ties—and sending us through the everyday streets of Pittsburgh to dancing school. We loved the dancing, but after two years of relentless teasing by the kids in the neighborhood and after countless impromptu bouts to prove our manliness, we convinced Mom that we'd better discontinue the dancing lessons until we'd developed more muscles.

"Seriously, though," Gene said, "although starting to dance young is ideal, age isn't the most important thing. A desire to dance and a response to music are what count. Why," he interrupted

himself, "do you know that one of the best ballet dancers in this movie we're making never had a dance lesson until he was nineteen!"

That is unusual for a young man who has a professional ballet career in mind. I must have looked surprised.

Gene put my mind straight. "Anyone who *feels* music and has something to say with his feet can dance," he assured me.

"People keep asking me how I can keep on thinking up new routines. Why I could manufacture a thousand steps a day," he declared, "but it's not the steps that count. What's important is the impression they convey of the meaning behind them."

Gene had made his point well. At no age should anyone feel embarrassed about trying to dance because he doesn't know the steps. It's opening one's ears to the music and responding to its rhythm that count.

"But then," I suggested, "I'd think that the younger a child is when exposed to dancing, the better his or her chance to respond instinctively to the music. . . ."

"Oh," he quickly tagged me, "there's not a doubt about what early dance lessons do for children if they take an interest. When I taught dancing in Pittsburgh (*Gene conducted a dancing school in his home town for seven years*) . I traced what happened to the kids. You'll be interested to know that the best dancing students had the best grades in school. It's pretty clear that the training kids get from dancing in co-ordination of mind and muscle helps them tremendously in having fun, learning to get along with people, in athletics and general alertness. That is," he reminded, "if they want to go to dancing school.

"And they usually do, I think," he pondered, "if it's fun. Our school *was* fun for the kids," he admitted, "and they wanted to come there, so I think they got a little extra out of it.

"I never forgot," he recalled, "that the little kids in the class might be considered sissies the way I was, and I got around that by having the boys play baseball or basketball before the dancing lessons started."

While Gene was teaching dancing in his hometown, he was taking a pre-legal course at the university. Eventually he realized, however, that he loved dancing too much ever to give it up. He decided to be a teacher and a director of dance. That's what he is turning out to be, too. He's teaching the world to know what dancing can be when it's freed from the bonds of convention.

Gene Kelly had to become a great dancing star, though, before he could become a great dance director. It's true that Gene did create his own two dance numbers for the first show he did on Broadway, "Time Of Your Life." He also staged dances for Billy Rose's "Diamond Horseshoe Revue." That was his first chance at full-fledged dance directing.

But it was as the dancer and actor of the leading role in Broadway's "Pal Joey" that Gene achieved fame, and Hollywood grabbed him off.

It took six years and fourteen movies before Gene got the chance to be a director. He shared honors and responsibility for the picture, "On The Town," a movie that made previous box-office highs at Radio City Music Hall look puny.

Since then Gene brought a tradition-toppling special Academy Award to "An American In Paris," co-directed the tremendously successful "Singing In The Rain," and has since performed a straight dramatic role in "The Devil Makes Three" in Europe.

Kelly's working like a dog on his present movie, "Invitation To The Dance." It's a terrific chore to direct *and* dance in a movie. This is his first full

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directorial responsibility, and he's really the writer, too. Because there's no story and it's all dance, he conceives it from day to day, as he goes along.

He pointed with a grimace to his head when I asked him about the script for a wordless movie. "It's all in there," he explained, "and I work from day to day. Every night I go home and rotate my scalp like this (*he massaged it for a second*), hoping there'll be enough there to shoot on the set the next day.

"It's an awful strain," he confided, "directing the picture as well as dancing in it. It means no parties, no shows—I haven't had a chance to read a book in weeks. There's a constant strain. It isn't as if I had to do this," he added with his engaging lop-sided grin.

His next thought explained why Gene works so hard at dancing—as a creator and as an interpreter. "I love dancers," he said warmly, "and I love dancing. It's an art form that gets pushed around. I want to change that.

"That's why I stick with movies," he confided. "You know, you kinda miss hearing the applause of an audience, the real live right-there-now clapping of hands. But how couldya ever reach so many people with a show as with a movie?

"And," he added enthusiastically, "we could reach more dance-loving people with this picture we're making now than any of the other pictures."

He answered my questioning look with a reply that made good sense. "There won't be any language barrier," he pointed out. "No language—no words, only dancing."

It isn't as if a professorial type were talking when Gene speaks of the universal appeal—and the effect—of dancing. He's a very romantic guy.

Gene's wife, Betsy Blair, came in while we were sitting there at lunch. "Honey," he said to her, circling her tiny waist with a warm embrace. They looked into each other's eyes as if they were honeymooners —they looked at each other the same way just about nine years ago when I first met them. Then they'd only been married two years.

The night I met them, they'd been in Hollywood just a short time, and they were rather shy. They were sitting in a corner at a big Hollywood party, surrounded by famous stars, and they looked kind of lonely. Gene and Betsy are not bold people. They make and keep lasting friendships, but they don't go out looking for them.

They don't go to nightclubs or public places very much, but their door is always open to those they get to know and like. It's literally open. When they are at home in their house in Beverly Hills, the door is never locked. Friends just walk in, knowing it's all right. If someone rings the doorbell, Gene says to Betsy, "Honey, there's a stranger at the door."

Gene and I spoke of the matter of shyness. "That's another wonderful thing about wooing a girl with dancing," he said with an eyebrow lifting in thought. "A fellow might be scared to death to *tell* a girl how he feels about her, but when he holds her close on the dance floor, she gets the idea," he grinned.

"What's your favorite dance, Gene?" I asked.

"Ballroom?" he asked.

I nodded.

☛

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"The waltz," announced Gene. "The good old-fashioned waltz."

That's interesting, because Gene has made his professional dance reputation doing dynamic, electric dances. In an interview, he once compared his own kind of dancing to Fred Astaire's (*whom he admires greatly),* saying, "My wn style is strong, wide, open, bravura. His is intimate, cool, easy."

I think perhaps the reason Gene enjoys an easy-going, conventional, graceful dance like the waltz on social occasions is the complete relaxation it provides for him. He doesn't have to think about what he's doing—he can enjoy the rhythm, the tempo, without taxing his creative instincts. That's desirable because dancing is his work.

It's another thing for people who dance for a hobby. To those of us who do, there's a stimulating chance to exercise our imaginations as well as our muscles, and it's a thing a man and woman can find real pleasure in enjoying together—in public or dancing at home.

"There are lots of guys like me, you know," said Gene, "who just don't like to get dressed up. With just a little encouragement, they'd enjoy stirring from their easy chairs to dance—if they just didn't have to get too dressed up in the bargain."

Sounds like a great idea to me for keeping a man interested. He'll dress up while he's courting you, but he'll still dance after the contest is over—if he doesn't have to put on a tuxedo to do it.

Kelly loves to dress for comfort. On the set, except for costuming for picture scenes, he lounges around in Navy tans from a government surplus store, and at home he happily clothes himself in denims and an old T-Shirt. When we were having lunch, his only concession to elegance was a beige cashmere sweater, and that was secured to his person with the sleeves knotted around his neck college-boy style.

"Dancing," he said, breaking into his engagingly boyish grin, "it seems to me, is awfully important to people. It's fun, it's exercise, and what better way is there to kindle—or re-kindle—a romantic feeling than by dancing cheek to cheek?"

Broadway Dance Beat

David Raher

• • *New York City Ballet leaves* for Italy via BOAC on Monday, August 31st. They will spend approximately two months in the boot country playing major cities. The tour is as follows: Milan, Sept. 7-13; Venice, Sept. 17-20; Milan, Sept. 22-27; Turin, Sept. 29-Oct. 1; Naples, Oct. 3-11; Rome, Oct. 13-16; Palermo, Oct. 18-20; Trieste, Oct. 22-25; Florence, Oct. 27-28; Genoa Oct. 30- Nov. 1.

A tour of West Germany and Scandinavia will follow, after which the company returns to New York for its season at the City Center, Nov. 3-Dec. 5. With the exception of ballerina Janet Reed, the whole company plus a repertoire of twenty-six ballets are going. Miss Reed, it appears, would not like to be separated from her family for a total of two months....

• • *West Coast choreographer, Jon* Gregory, announces that he has signed with the comic team of Olsen and Johnson to do several numbers for their new show, which gets to New York after Christmas. Gregory has built up quite a following in this city, and his Modern-jazz classes have begun to resemble a meeting of Jehovah's Witnesses, in size - that is....

• • *Dancer, Lidija Franklin was* hostess at the opening of her husband's new hat shop on Aug. 19th. Located on 56th street, the shop is called *Gustavo* and features uniquely bizarre hats 'inspired by paintings hanging in the Museum of Modern Art,' said Mrs. Franklin.

Lidija was smartly attired in black and wearing one of her husband's creations. The shape was that of a lima bean covered in black velvet and glued tightly to the back of her head. 'Seven of Gustavo's relatives flew all the way from Caracas, Venezuela to be present at the opening,' said Mrs. Franklin, proudly.

Lidija Franklin, remembered for her splendid performance in both *'Bloomer Girl'* and *'Brigadoon'*, will soon abandon both husband and three year old son to tour as featured dancer in the newly formed Agnes de Mille dance company....

• • *The Sadler's Wells Ballet will* embark on a nineteen week tour covering twenty major cities in this country and Canada, when its season at the Metropolitan closes in the early part of October. There's been approximately a $400,000 advance sale for the four week season, with practically none but the undesirable seats (side) remaining. The English ballet company reaches San Francisco on Dec. 1-6 and will be in Los Angeles Dec. 8-16....

• • *The report that John Taras has* resigned from his post as *maitre de ballet* of the Marquis de Cuevas' Grand Ballet, has been confirmed. Bronislava Nijinska, choreographer and close friend of the Marquis has taken over until a replacement can be found for Mr. Taras.

The company is currently in Deauville and will appear in Biarritz on Aug. 29 through Sept. 7. They will perform for guests of the Marquis de Cuevas' 18th Century Ball which, it is rumored, will outshine the one (fabulous one!) given by Carlos de Bestequi in **Venice, two** years ago.

ON TOUR WITH FRED WARING

Sixteen-year-old Ronnie Lee, a dance protege of Jack Stanly, left last month on an all expense paid tour as one of the soloists in the Fred Waring unit. He was selected along with other Eastern college youngsters because of his high moral and scholastic standing to help represent American youth.

The purpose of the tour is to show the rest of the world what is being accomplished here in America with our young people.

It was Dr. Scheler of Amherst College who asked Mr. Stanly to assist them (four college professors and three government officials) in selecting a boy best fitted to represent American youth in the world of theatre and dance.

An honor student in college, Ronnie has appeared on many TV shows and last fall marked his second season playing the Crown Prince in the stage show 'The King and I.'

The Youth of America tour will take in Europe, Scotland, England Newfoundland and Alaska.

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THE COVER

This month's cover is not an attempt at 3D, rather, it is a composite picture of the perennial favorite Fred Astaire and three of his many dance partners.

From front to back: Vera Ellen (Belle Of New York); Cyd Charisse in the maestro's latest release and according to many of the critics, one of his best to date, Band Wagon); and last, Betty Hutton (Let's Dance).

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LONDON FOOTNOTES

by PETER CRAIG RAYMOND

CHIEFTESS FROZEN WATER ARRIVES!

With a reception as cool as the ice she skates upon, Sonja Henie arrived here for her mammoth '53 Ice Show. But, if the press was tepid the advance sale--120,000 dollars was as hot as the local temperature.

First night reaction was generous, with Henie taking heavy applause. Her show is magnificently mounted and costumed but dance invention seems conspicuously lacking. But this is obviously a blindspot of mine towards ice shows in general. Recent business done by the Henie entourage in the United States, and the advance sale here, proves a ready market for frozen water spectacles.

THE OTHER THOMAS

Danny Thomas, finest of comedians, arrived on the same night to open the Palladium here. Reason for mentioning him here is slight, but interesting.

After the show I asked Danny who taught him to dance (my one-track mind!) for his Warner's films. He told me that a teacher named Ray Thomas was responsible - and Ray is Danny's brother who runs a dance school in California.

BRAVURA CROMPTON

New England dancer Nanci Crompton is having a wonderful season here, she told me. Running a close second to Thomas at the Palladium Nanci is topping off her evenings with a cabaret at the Savoy Hotel.

Afterwards she is homing to New York for television and hopes to be in California for a Columbia Technicolor film with Betty Grable. I hear Betty is in suspension trouble again, though. May I put in a quick wedge to Columbia's front-office that Nanci could be their answer to Mitzi Gaynor (Fox) and Vera Ellen (MGM). And if Columbia hears me--I expect credit on your first film, Nanci!

HAT TRICK

I have just had an advance look at Metro's 'Sombrero'. This should establish both Jose Greco and Cyd Charisse as film dancers. Greco is certainly the best thing in the film.

BUSY YEAR

Dance plans are almost up to last year's flood here. Bulbul's Oriental Ballet, American National Theatre Ballet, Royal Danish Ballet and Agnes De Mille's Dance Theatre are all four scheduled. In addition Sadler's Wells Ballet and Theatre Ballet will have two more seasons, Festival Ballet has a summer and a Christmas season and both the Gore and International companies will be in London before December. Lucia Chase's Theatre Ballet and the Danes are most eagerly anticipated.

LIMITED IDEAS

Violetta Elvin, developing as Sadler's Wells major ballerina, has unfortunately, used the 'limited company' idea. Violetta Elvin, Ltd. has been formed to handle her film business. Once this 'only....to be a limited company' was a newsworthy gimmick. But I can dig from my unused copy file a round dozen such publicity stories from unknowns and part-knowns. A great pity that Elvin's advisors used such an overplayed novelty. Especially as this is the only 'limited' facet of the dancer--her talent certainly is not.

A PHOTORECORD

Just about to be published here is NEW YORK CITY BALLET IN ACTION by master ballet-photographer Roger Wood. Sad that such an excellent record of the company's two (1950, 1952) London seasons should come when the mail is full of NY CB's financial chaos. I have never been a fullsome supporter of Balanchine's work on the company, but I would regret it's passing very much. What I can not understand is the lethargy of New York City in sponsoring the company (and City Center) as a unique cultural inhabitant of the town.

REACTION

I inadvertantly listed Marge and Gower Champion as coming to the London Palladium in a diary I write for a London magazine. Marge and Gower might be interested to know that I listed all of the upcoming Palladium stars---and that I had just over twenty letters asking for the date of the Champion's appearance. Not one for the others! It seems that quite an audience already exists for the dancers and I hope I can list them as coming, accurately, this time--very soon!

ALICIA ALONSO IN LONDON

The judgement on a ballet company can only fairly be delivered after a thorough viewing of its repertoire. But of a dancer: a first impression is as telling as a panorama.

So Ballet Theatre is not to be judged yet, except briefly: *Les Sylphides* - Melissa Hayden using it as a vehicle to prove that years under Balanchine have not hindered her work. *Aleko*- a Massine flop. *Theme and Variations*- typical Balanchine given with more theatricality than he himself would arrange. *Fancy Free*- as spritely as ever, dulling slightly. *Graduation Ball*- apart from the caricature of the mistress, good. *Fall River Legend*-undoubtedly the greatest ballet of contemporary creation. A telling, dianetic, American classic.

But of the first week- and this brings me to the first impressions and to Alicia Alonso- it is the *grand pas de deux* of the Black Swan (Swan Lake) which outstands.

It outstands because of the faultless dancing of Igor Youskevitch, greatest male dancer of our time. And it outstands because of Alicia Alonso.

In the past week I have seen Alonso work in *Aleko*, *Theme and Variations*, *Fall River Legend*, and in the Black Swan *pas*. And, as I write, I have just returned from hearing her answer questions put by a ballet-goer's club. Well, what are the impressions?

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DANCING STAR

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Sadler's Wells' onetime ballet mistress, Mary Skeaping, is quoted as saying Alonso is the better dancer than another more usually given the preference.

I doubt if she did. But, of course, the comparison must come between Fonteyn and Alonso. Alonso, I feel has the greater stature. More spirit, more magic, more ease of performance. If Fonteyn is a ballerina because of her iron grip on technique, her impeccable brilliance, then Alonso adds to this her sure ease of doing the impossible as if it were first primer standard.

Facile is an insult to the short-changing incompetent. But the facile flow of Alonso is as a warm grin of self-confident greatness.

Her Giselle is a touching, real portrait without the extraneous bedlam sometimes used to cover up the lack of definition. There are flaws-well? But the flaws are defections from genius.

I welcomed Alonso to London as one of the finest dancers I had seen. Next time I shall be re-welcoming *the* finest dancer I have seen. Alicia Alonso.

1953 CONVENTION NEWS & PHOTOS

Following are the first of a selection of candid photos taken at the various dance conventions this summer. The October issue of DANCING STAR will contain many more....

DANCE MASTERS OF AMERICA'S WEST COAST CONVENTION, SPONSORED JOINTLY BY DANCE MASTERS OF CALIFORNIA AND ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA. June 28 thru July 2, St. Francis Hotel, San Francisco.

Club officers at the DMA tri meet. Left to right: Gladys Blankenship, DMC Sec-Treas.; Vernon Russell, DMC Past President; FJo Beaudoin, DMC President; Phil Osterhouse, DMA President; Margaret Ketchum, ADTSC, President, and Leroy Thayer, DMA Sec-Treas.

Denny Hoctor instructs a class in a novelty tap routine.

Alexis Dolinoff and his partner, Frankie Danziger, demonstrate a ballet combination for the class.

Marge and Gower Champion pose informally with 'Cable Car Swing' girls (DMA's newe st dance craze). Left to right Rose Ann Sayler, Eleanora Macaulay, Phyllis Hoffman, Aita Barth, Margie Buckeye, Cloe Papillier, Rae-ilelen Allen and Barbara Henson. The tall gentleman is Tom Sheehy, Gower's first dance teacher.

-Dancing Star candid photos-

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS CONVENTION: August 16 thru the 21st, Sherman Hotel, Chicago, Illinois.

At the banquet Louis Da Pron receives a framed picture of himself taken during his very early years. At his left is Tom Sheehy, and to his right, Bill Ashton.

Roye Dodge, creator of the 'Poodle Hop' teaches it to the Selva-Ringle tune of the same name.

Left to right, Ballroom contest winners: Sandra Hethcote & Ken Donnelly (Jitterbug); Muriel Stuart & Lloyd Fike (Waltz); Kotche & Florence Young (Foxtrot); Andrew Sataanck & Sparkey Phillips (Tango).

-Dancing Star candid photos-

AMERICAN SOCIETY OF TEACHERS OF DANCING

CONVENTION: August 9 thru the 14th, Hotel Astor, New York City, New York.

Executive committee, seated left to right: Elsa Heilich Kempe, Sophie W. Reed, Willette McKeever, Helen Wicks Reid, and Catharine M. McVeigh. Standing, left to right: Viola Austin, Ruth I. Byrne, Cora Quick, William Souder, Louise Kelly Bailey and Jeanette Wheeler.

Huapala (left) and Victor Wilson & Kay Griarino (right) entertained at the banquet with many others. Lower photo: Scene is the Latin Quarter, N.Y.C. where James Selva hosted the entire membership of the ASTD. See October issue for additional news and photos on all conventions.

-Candid photos by Dancing Star

DANCE MASTERS OF AMERICA, INC.,CONVENTION:

August 2 thru the 7th, Roosevelt Hotel, New York City.

A portion of the 'Grand March' which preceded the elaborate entertainment and ball.

A.J.Weber dances with Mrs. Carhart of 'Life Begins At Eighty' fame.

Yurek Lazowski, one of the top-flight faculty members who taught capacity classes this year.

SEE OCTOBER'S DANCING STAR FOR MORE NEWS & PHOTOS OF ALL CONVENTIONS.....

Jack Stanly, a favorite at dance conventions, is shown with his assistant teaching a group of teachers.

TEXAS ASSOCIATION TEACHERS OF DANCING CONVENTION: June 22 thru the 26th, Baker Hotel, Mineral Wells, Texas.

Some of the members and faculty who attended the 5th annual Normal School of the Texas Association Teachers of Dancing this summer.

NEWS BRIEFS

▲ ▲ Spanish dancer, Jose Greco, will record some Spanish folk songs for Decca Records, shortly. He has only recently returned from Spain where he taped native folk songs.

▲ ▲ Connecticut's first lady, Francesca Braggiotti Loge, is now a student of Ted Shawn at Jacob's Pillow. Formerly a professional dancer, Mrs. Loge received her first dance instruction at the Denis-Shawn school.

▲ ▲ Joseph Mankiewicz, Hollywood producer, is on the lookout for an unknown French ballerina for his forthcoming film. There's just one little hitch; she must have the combined qualifications of Jeanmaire, Caron and Marchand.

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DIARY OF A CAREER GIRL

This is the 15th installment of an actual day - by - day diary written by dancer, Peachie Kane, *who is at present furthering her theatrical career by studying at the Pasadena Playhouse.*

(Copyright 1953 by *Danstar* Press)

EDITOR'S NOTE: Dancing Star has just received some action photos of Peachie Kane which were taken at the Pasadena Playhouse during actual performances. Because of the great reader interest in 'Diary of a Career Girl' the editors feel that Dancing Star readers will enjoy seeing photos from some of the plays Miss Kane has acted in, and write about. Other pictures will appear from time to time.

Thursday, January 3rd

Well, I'm back at school after a glorious vacation. While I was home I took a lesson from Walton Bigger-staff to finish an Afro-Cuban dance I started before coming here. I spent a good deal of time just visiting my friends and telling everyone about the Playhouse. I visited Bob Fitch and his folks and went with Bob when he did his TV show in San Francisco. I still find Bob's company most interesting, even more so than any of the boys I've met here. We seem to understand each other remarkably well.

I hated leaving my folks again. I may not see Dad for 2 or 3 years. Mother is coming down here after Dad leaves for Wash. D.C.

When I got in Los Angeles it was 6:45. I had breakfast and then called the Nico Charisse dance studio to inquire about dance lessons. Mr. Charisse asked how much training I had had. I told him about two years of ballet. I can hardly wait till Sat. and I just hope I'll be able to keep up with the rest of the class.

I received a call from Mother wanting to know if I arrived safely. Later I phoned the agent Craig told me about and he wants to see me before I go to the movie studio for an interview with the casting director.

Received my school rating sheet today. I got excellent from Albert Szabo. I hope I can keep up that record.

Friday, January 4th

The first day of the 2nd quarter has come and gone. We began rehearsal with our new director, George Phelps, the same director who directed 'Southern Exposure'. Mr. Phelps has been in show business for many years and has a reputation for not pulling his punches with students. He's even been heard to say 'You're lousy, I don't know what the h--- you're doing here.' He seems to have made up his mind about my 'type' already. He asked nearly every girl to read the part of 'Francesca' but me. The play is 'Francesca and Paolo'. I read the bit of the 'flirtatious maid' or the 'sweet young thing' every time. Francesca is a beautiful part and I'd give my right arm to have it in the next show. If he'd just give me a chance to read for 'Francesca' I'd be satisfied.

We have a new course now--Shakespeare. Jack Lynn is teaching it. He is an Englishman and quite an authority on Shakes. whose genious he admires very much.

I'm worried about my lesson with Nico Charisse tomorrow. There will undoubtedly be some professionals in the class and I'm not so technically strong as I'd like to be.

Mrs. Reynolds (dance instructor) gave me her criticism on my portrayal of 'Cassandra' today. She asked me if I'd ever acted before and I said 'no, was it too obvious?' She said, 'On the contrary, it was pretty good, considering I'd done nothing but dance before. It seems that so many dancers who come here 'dance their parts', which is only natural in a way. Having to break myself from using a few mannerisms peculiar to dancers is a small price to pay for the 'breaks' I've had due to my dance training. I'll never give up dancing--it has helped me in so many ways....

Tonight I'm going to study the part of 'Francesca' just in case Mr. Phelps should call on me Monday.

Saturday, January 5th

Went to the famous 'Schwab's for coffee. There were no stars there but it was fun just being there. Then came the zero hour and I went for my lesson. I met Mr. C. and he was just as I had pictured him. He's really a fascinating person.

His class was really rough! My legs and feet are still reminding me of the fact. But I had consolation in having one of the girls tell me that I didn't do badly--that I caught on to Nico's style quicker than most new students. Although dancing with those experts made me doubly aware of my present limitations. I hope I'll be able to devote enough time to dancing to become as good as they.

Tomorrow I go in for another lesson. This is for routines and will be in a coaching class.

I called Mr. Dembling, the agent, and he told me this Maurice Golden (casting director) drove a hard bargain, and chose about one out of every fifty he interviewed. He said he would go and see him for me Monday and for me to mail my pictures to him Special Delivery. I hardly had a chance to say anything. Mr. Dembling is always in such a hurry. I've only talked to him over the telephone, and each time I call he forgets who I am. I'm wondering what his reaction will be if Mr. Golden does have a part for me (dreamer) and I turn it down because of school.

After two hours of dance, the trip to LA and running to the P.O. and back, I'm really tired....

One of the girls here got married during Xmas vacation to a former Playhouse student and surprised everybody.

Sunday, January 6th

Went to 11 o'clock Mass and then took the bus into LA and went to

In this scene from SOUTHERN EXPOSUE, Peachie is the third from left.

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Nico's studio. The trip in is a long one, and rather depressing as the bus goes through the worst part of town.I love Los Angeles and Hollywood, but not that part....

I had a wonderful lesson and began a be autiful dance. In the evening a few of us girls went to Sheetz for dinner. Then I had to usher at the Playhouse, and were my legs sore!

Monday, January 7th

We had to read poetry this A.M. for Mr. Phelps, as he wanted to hear our voices. Remembering the trouble I'd had with my voice, I was really worried--especially since I felt that he didn't consider me much of an actor anyway.

Seven boys read before I did and he stopped them all at frequent intervals to correct them. When he called me, I took a deep breath and said to myself, 'Well, here goes nothing.' But to my surprise he did not stop me once. And when I'd finished, he said: 'That was very good, you used a lot of voice, which is just what I want. Your expression was good too.'

Needless to say, I've been elated all day because of that bit of encouragement from such a critical director....

Tuesday, January 8th

Mr. Phelps let me read one of Francesca's speeches today and he showed me how 'opening the jaw' keeps one from sounding too babyish. Several girls are going to play the Francesca role--I feel he might use me for one of the Francesca's.

At 11:40 we had Introduction to the Theatre, a course conducted by Gilmore Brown, himself. He is very strict and demands the complete attention of the class. He doesn't have any trouble controlling them either. We each had to stand and tell our names, where we came from, what medium of theatre we are interested in and why we came to the Playhouse. At frequent intervals he told us things he had learned from experience--such as: 'Don't run after an agent the first thing. Take your time. Wait until they want you.' Also, he told us he never says: 'Good luck' to a performer before a performance. Instead, he says, 'Have fun, because if you're prepared you will enjoy what you are about to do and should have no qualms about missing cues.'

He didn't say you shouldn't be nervous before a performance as he knows we all are, as is he--as it's quite natural and a part of theatre.

We have a new teacher for History and Literature. Mr. Hormann went to Hawaii to do a Chinese show. She is very interesting and obviously knows exactly what she's talking about...

After school I practiced ballet in my toe shoes for a while and then went to dinner. After dinner I went back to school and practiced tap and then went to the recording room and recorded Francesca's speech.

(To be continued next month)

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THE NATIONAL SMOOTH DANCERS

"Dancing Cavalcade of 1953"

UPPER PHOTO:
All around Champions, Barbara & Wallace Mathews. Presenting trophies is, 1952 all around Champion, Burnett Bolloten.

OPPOSITE PAGE, UPPER:
Coronation of the 1953 Cavalcade Queen, Pearl E. Bennett by the 1952 Queen, Dorothy M. Williams.

OPPOSITE PAGE, LOWER:
Champions left to right: Lucky and Astrid Gisclari, Rumba division; Wallace and Barbara Matthews, Foxtrot division and all-around Champions; Gunda and Walter Richardson, Tango division and Nanette Cowell and George Toombs, Waltz division. The Gisclaris were 1951 Tango Champions, the Matthews 1952 Tango Champions and the Richardsons 1952 Waltz Champions.

EDITOR'S NOTE: The October DANCING STAR will carry a special revue of NSD's 'DANCING CAVALCADE OF 1953' by Bearl A. Bennett, program director and publicist for the organization.

There will also be additional candid photos and a breakdown of the method employed by the NSD in judging these highly successful annual 'Dancing Cavalcade' events....

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STUDIO EVENTS PAGE

Pictured above are Archalee Correll and Robert Martin who appeared in the Dance Arts Ballet Theatre production, 'Evening at the Ballet', on June 4th at the Civic Auditorium in Reno, Nevada. On the same program were two other ballets: 'The Words Beneath Us' and 'The Seasons'. Miss Correll is directress of the Dance Arts Academy.

STUDIO NOTES

One of the real highlights of the Maggie Sheets Dance Revue held in June at the Castro Valley auditorium was an 8 year old blind girl who performed an excellent tap routine.(Ed.Note: The young lady's name had not been received at press time.)

●●●

Dorothy Roberts, Redwood City, California dance teacher, has been earning quite an enviable reputation with a group of children she calls 'Stars of Tomorrow.'

Ranging in age from 4 to 18 the troupe is composed of singers, dancers, musicians and acrobats who spend most of their spare time performing for various veterans' and fraternal organizations.

An editorial which appeared in the local paper said in part:

'Without fanfare a group of Redwood City youngsters is going about the business of bringing considerable prestige to itself and to this area...All trophies won by the youngsters have been turned over to the Redwood City Park and Recreation Commission to be kept as city property...The citizens of this community are indebted to these young ambassadors of good will for the fine publicity and recognition they are bringing our way....'

●●●

Ruth Cater, of Hialeah, Florida, presented a four-part Dance Revue on June 13th in Miami. The program consisted of 'Toast of Happiness', East Indian Fantasy', 'Swan Lake' and 'Mambo Fiesta.'

Miss Cater who formerly operated a large New Jersey dance studio, gave the school with its 400 students, lock stock and barrel to a former student of 12 years loyal attendance. A member of DMA, DEA and NADAA, Ruth Cater is once again busy building a thriving school.

Jimmie Sue Henderson and Mackley Mc Curdy strike a pose from their 'Boogie' tap routine. The team recently appeared at the Paramount Theatre in Texarkana, Texas. Jimmie Sue is a student of all dances. She studies at the Judith McCarty School of Dance. Mackley is one of the school's assistant instructors.

A Waltz For The Queen

ARRANGED by Sydney Thompson.

MUSIC : Original, by Kenneth Wright.

TEMPO : 48 bars per minute.

STARTING POSITION : Partners stand diagonally to line of dance with feet in third position, the forward foot pointing directly along line of dance. Arms are held out sideways, not stretched, but neatly curved from the elbows. Hands are joined gentleman's L. to lady's R., and his R. to her L., the latter at about waist height, whereas gentleman's R. and lady's L. hands are held at about shoulder level.

GENTLEMAN'S STEPS

(Lady's counterpart, save where indicated)

	Bars
Forward L.F., along line of dance (count 1), close R.F. to L.F., with weight on L.F. (2, 3)	1
Back R.F., against line of dance (count 1), close L.F. to R.F., with weight on R.F. (2, 3)	1
	2
A marked lilt characterises these two bars, the hands contributing as follows : Bar 1, forward hands (gentleman's L., lady's R.), being raised to slightly above shoulder height, and rear hands lowered to waist level ; Bar 2, rear hands raised, forward hands lowered.	
Forward L.F. (1), close R.F. (2, 3)	1
Forward L.F. (1), and pivot to R. so as to face against line of dance, close R.F. to L.F., weight on L.F. (2, 3)	1
	4
Beginning with R.F., dance above four bars against line of dance	4
	8
Place L. hand on L. hip, then	
Forward L.F. (1, 2, 3)	1
Forward R.F., turning to face wall (1), L.F. to rear of R.F. (2, 3)	1
	10
(Lady dances natural turn, outwards, under partner's raised right arm during above two bars.)	
Take waltz hold. Back L.F. (towards centre) (count 1), close R.F. to L.F. (2, 3)	1
Back L.F. (1), half-close R.F., weight on L.F. (2, 3)	1
Forward R.F. (towards wall), close L.F. to R.F.	1
Forward R.F. (1), half-close L.F. to R.F., weight on R.F.	1
	14
FINALE : Waltz (natural turn), opening out at finish to starting position, ready to repeat the sequence from the start	2
	16

NOTE : The marked lilt and the raising and lowering of the hands as described for Bars 1-4, continue throughout the dance, with the exception of the waltz finale. Teachers should note that all closes are in third position.

A WALTZ FOR THE QUEEN, Sydney Thompson's contribution to TV old-time, involves arm movements which must be made smoothly and in perfect time with the music so as to avoid any suggestion of "pump handling."

- Reprinted from DANCE NEWS, London, England, by permission -

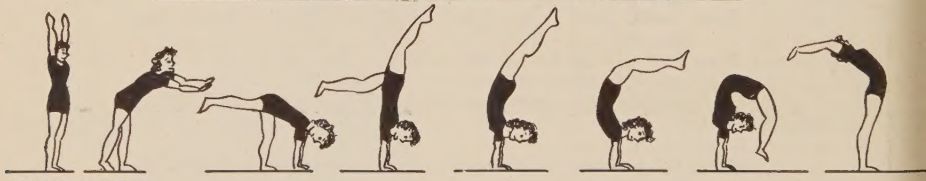
ACROBATICS & TUMBLING

BY JAMES A. ROZANAS

This is the 5th in a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations--or better, yet, file them in a permanent DANCING STAR BINDER as you receive them each month.

FORWARD WALKOVER (Left)

From a standing position with the weight on the left leg, right leg extended backward about eighteen inches with the ball of the foot resting on the floor. Arms are straight upward and held close to the head. (1)Bend the body forward at the waist, kicking the right leg backward and upward, placing the hands flat on the floor, shoulder width apart with the fingers pointing forward and about eighteen inches in front of the left foot. (2) Immediately push with both hands and the left foot, bringing the body into a momentary handstand with the legs in a split position. (3) Continue over, arching the back and bend the right knee until the ball of the foot touches the floor and the left leg is straight up in the air. The head is held forward and up. (4) The moment the right foot touches the floor, straighten the right knee, push from both hands and stretching forward and upward with the arms and head, at the same time forcing the left leg forward and upward, bringing the body into a standing position on the right leg with the left leg held forward and just a few inches from the floor. (5) Bring the left foot down on the floor, throwing all the weight on the left leg, arms straight overhead, right leg backward so that the body is back in the original starting position. Repeat same to the right.



FRONT LIMBER

From a standing position, feet close together and arms up over head. (1) Bend body forward, placing hands flat on the floor, shoulder width apart and about eighteen inches in front of the toes, at the same time kick one leg backward and upward. (2) As the hands touch the floor, push with the other leg, bring the body into a momentary handstand with the feet together, head and shoulders forward. (3) Continue bending body over, forcing the stomach out until the feet touch the floor. (4) Immediately push from the floor on balls of the feet and straighten the knees, keeping the stomach out and the head back, forcing the body forward and upward, at the same time stretching with both arms, shoulder and upper back. As the body comes to a standing position on the balls of the feet, lower heels.

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